

CIRCUS HISTORICAL SOCIETY

BANDWAGON

Vol. 7, No. 2

March April 1963

GENTRY BROS'

A GENUINE
REAL AND TRUE
COMBINATION
OF THE WORLD'S BEST
PERFORMING ANIMALS.

HERETOFORE CONDUCTED AS SEPARATE SHOWS, AND
NOW COMBINED UNDER ENORMOUS CANVASES,
EXHIBITING AS ONE EXHIBITION.

COMBINING MORE GRAND FEATURES THAN EVER BEFORE PRESENTED

TWO COMPLETE PERFORMANCES DAILY

GRAND DOUBLE STREET PARADE

EVERY MORNING

EXHIBITING

**GENTRY
BROS.'**

COLOSSAL COMBINED
HERDS OF
PRANCING PONIES,
DANDY DOGS,
MERRY MONKEYS
AND ENTERTAINING
ELEPHANTS—an all
Embracing World's
Exposition.

SIGHT WORTH
COMING
MILES
TO
SEE!

... PROUDLY PRETTY PONIES PROUDLY
MIRTHFUL MELODIES, PROPERLY PLAYED BY THE ONLY TROUPE OF EQUINE MUSICIANS EVER EXHIBITED

GENTRY BROTHERS' Last Effort and their Best

GOING UP UPS.

The poster features a large, ornate title "GENTRY BROS'" in pink and black. Above the title is a circular portrait of four men, likely the Gentry Brothers. Below the title, there is descriptive text about the combination of performances and the exhibits. A central illustration shows a man standing in front of a large herd of animals, including ponies, dogs, monkeys, and elephants. At the bottom, there is more text about the ponies and musicians.

THE BANDWAGON

Vol. 7, No. 2

March-April, 1963

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\$3.50 a Year in U.S.A., 65c a Single Copy
Advertising Rates Given Upon Request

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THIS MONTH'S COVER

Our cover design is from original art work prepared by Erie Litho Co. artists. It was probably used as a courier cover or perhaps as a newspaper ad.

This design is truly representative of the golden days of circus art work, during the period immediately after the turn of the century. This Gentry art was used around 1905.

It is from the vast collection of original art work now in the collection of Harold Dunn, of Sarasota, Florida.

DUES NOTICE

CHS dues for the year ending April 30, 1964, are now being received. Several members have paid at this time. You will help us save on postage, if you will send your dues of \$5.00, before we send out notices. Why not send your check or money order now. Make payable to —

CIRCUS HISTORICAL SOCIETY, INC.
927 Oakland Drive
Xenia, Ohio

1963 CONVENTION LOCATION

The 1963 convention of the Circus Historical Society will be held in Corning, New York, on June 20, 21 and 22. Our convention circus will be Al G. Kelly & Miller Bros., which will be showing Corning as well as nearby cities during the meeting.

Our headquarters will be the Baron Steuben motor hotel in downtown Corning. This hotel is ideal for our needs and the room rates are in line with other small towns in which we have met. It will be wise to write direct to the Baron Steuben Inn, Centerway and Market Streets, Corning, New York, for your reservation. A block of rooms has been set aside for our needs.

These dates and this location will allow many CHS members to attend the CFA meeting in Reading, Penna., and then move comfortably to Corning for the CHS convention three days later. A number of our western and midwestern members have requested this timing. Since this is our first convention in the east for a number of years it may well be the largest in our history. A large part of our current membership is located in this general area.

ADDRESS CHANGES

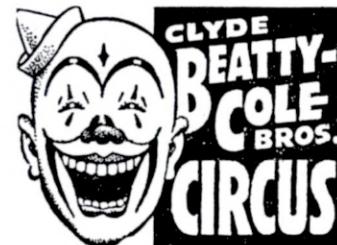
Again please be reminded to advise the editor should you move to a new address. Your copy of the Bandwagon will not be forwarded by the post office. It is returned to the Bandwagon office with 8c postage due. We must then place an additional 8c postage on it to send to the new address. Compare this to the average of 3.5c it costs to mail under our bulk permit.

Please advise the editor when you have a change of address. You will receive your magazine at once, and the organization will save on postage.

ARTICLES IN WORK

The following articles are now being prepared for the Bandwagon. If you have information or photos that will be of value please contact the author. Leland Antes, Jr., is doing the history of the Dailey show, all years; Ed Tracy, Lincoln Bros., 1921; Chang Reynolds, of Pasadena, California, Sells-Floto, 1928; Bill Elbirt, Heritage Bros., 1926; Gollmar Bros., 1924 and 1925, and James Edgar's Sparks show 1946 and 1947.

OFFICIAL ROUTE 1962 SEASON



* King Bros. Circus

* Sells & Gray Circus

Troupe day by day with these Famous Circuses.

Every showman and lover of the Red Wagon should have a copy.

While they last —

Postpaid \$1.00 Each

GLOBE SALES CO.

Box 814, Macon, Georgia

ALG.
KELLY AND MILLER
Bros.
2nd Largest —
CIRCUS
CONVENTION CIRCUS

The advertising power and lure of the American circus has always relied upon the wonders of color and music. After all, has not the dazzle of gold and color, and the wiles of music always been known as the short route to the hearts and minds of men—and women? Obviously, the theme of color and flash has been so universally followed by all circuses, that these elements have long since become the very image of the circus, itself.

When we pause, however, to observe the roll of the newspaper in circus advertising, we are immediately confronted by a conflict with this image. Drab black ink was not only a poor raw material with which the circus could work to weave its spell, but it was the very opposite of the circus itself. Yet, of all media of advertising, the newspaper has been the most important to the circus.

Probably, the circus industry has spent more money on the newspaper than on any other single method of advertising. Many circuses did not parade; many have not used heralds; even a few can be found that did not use lithographs; but the circus that has not left its mark somewhere in the yellowing archives of a county seat weekly, is unknown today, because it has not left its mark any place else, either.

From the outset, the newspaper confronted the circus with a paradox. It was an inescapable advertising necessity; yet, its qualities were the least adaptable to the circus theme of color and fantasy.

The importance of the newspaper to the circus can be seen in the fact that it was the only media of advertising that was regularly delivered into the hands of the largest number of potential customers. Every other form of advertising depended upon the customer coming to it and taking notice; or, for the circus to bear all the expense and labor of its own distribution. Independent distribution could rarely achieve the circulation, assured delivery and follow-up that was guaranteed by the local press.

Thus it was that the circus directed much of its finest executive talent to the mastery of black ink to its gaudy purposes. As necessity is the mother of invention, they succeeded by development of a one color art to the point where it gives the illusion of color.

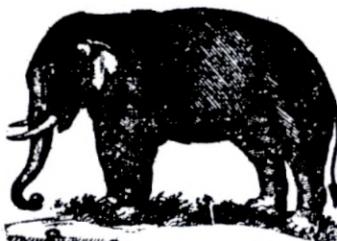
The result was the most original form of circus art. Certainly, the beauty and power of color lithographs, tableaus and fine bands cannot be denied, but their basis of color paintings, gold statuary and music was hardly original with the circus. What the circus developed from black type of the press, was an art style of their very own unencumbered by anything borrowed. To the contrary, it was this style of art and advertising development which society borrowed from the circus, comprising, perhaps, the most important contribution of the circus to the American economy and way of life.

The Circus & The Press

By BOB PARKINSON

It was clearly the circus which originated and developed newspaper display advertising which is now the life blood of the press. It started with the very first traveling menagerie, Hackaliah Bailey's tour of "Old Bet" and grew with the industry. The first press agent; the first advertising agencies; first regular and specialized use of cuts and mats, press releases, free publicity and every development of ad art to its most advanced form; all came at the hands of the circus.

To better understand the beginnings of circus newspaper advertising we should first look at the style of non-circus advertising of the early 19th Century.



A FEMALE ELEPHANT,
To be seen at No. 81, Court-street, in a new
building adjoining Mr. Blanchard's
Columbian Coffee-House.

THE ELEPHANT is not only the largest and most fagacious animal in the world, but from the peculiar manner in which it takes its food and drink of every kind, with its trunk, is acknowledged to be the greater natural curiosity ever offered to the public. The one now offered to the view of the curious is a female. She will draw the cork from a bottle, and with her trunk manage it in such a manner as to drink its contents. She is 15 years old, and measures upwards of 20 feet from the end of her trunk to that of her tail; 13 feet round the body, upwards of 8 feet high, and weighs more than 6000 pounds. Perhaps the present generation may never have an opportunity of seeing an Elephant again, as this is the only one in America, and this, perhaps, is the last visit to this place.—Admittance 26 cents. Children half price.

Hours of Exhibition from 9 in the morning until 9 in the evening, Saturday evening excepted.
Nov 6 copif 1815

Virtually all such advertising involved fine-print notices much like today's classified sections. Illustrative cuts were non-existent in many publications. Where they did appear, they were the exception to the rule, small, simple and general or unspecialized in subject matter.

For the most part, these early ads included no effort to SELL, being hardly more than the simplest announcements of goods and services available. If a reader was not already aware of a need of an item listed for sale, there was little in this style of advertising to prod him into wanting it. There were reasons why advertising was like it was in the early 1800's. These reasons also shed light on why it was that the circus industry was the first to move ahead in the field of newspaper advertising.

The nation's economy was geared to a slow pace. Few people had much money to buy what their frugal budgets didn't oblige them to buy anyway. There was no mass production in industry, therefore no large surplus of products that had to be dumped or pressured upon the public. The merchant, being permanently located in a community of limited demand and dependent upon an industry of limited supply, had nothing to gain by artificially creating a desire for products in quantity which could be neither bought nor manufactured. He listed what he had available, then stood by to let normal demand motivate his customers.

At first, the earliest American circuses followed the same advertising policies, as they, too, were permanently located. The newspaper ads of such as Rickett's Circus and the Boston Circus were no different than the "classified" style of everyone else.

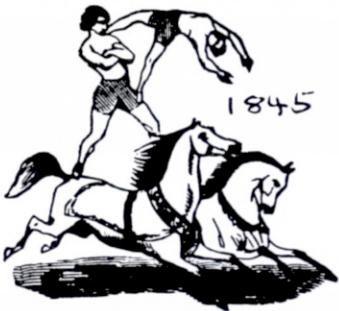
1815 - 1855

In 1815 Hackaliah Bailey began a tour of New England with his elephant "Old Bet." He soon learned that he could not sit and wait for customers to decide they needed to see an elephant. By the time they did so, he would be in another town. It became necessary for him to inspire people to want to see an elephant, before he and his elephant arrived.

As a result, he came up with advertisements (see illustration) that displayed a noticeable cut of an elephant, and curiosity-inspiring tidbits about his creature that approached being a sales pitch. The rash of traveling zoos which followed in Bailey's footsteps, followed the same format in advertising. Thus was born the first industry-wide use of display advertising. True, by what we now regard as display advertising, these simple circus displays of 1815-1825 were pitiful; however, when inserted amongst the newspaper pages of the time, they started a revolution.

Utilizing their advantage of mobility, these showmen soon learned to visit only the more prosperous communities, at the particular time when they were most "flush." This liberated them, to a degree, from localized economic conditions to which other businesses were bound. This enabled the circus to venture into the field of pressure salesmanship because they could route themselves into a higher frequency of

FOR THREE DAYS ONLY.



NEW YORK CIRCUS! OR AMERICAN OLYMPIAD! of Messrs Rockwell & Stone.

THE Refined, Grecian, Athletic and Equestrian exhibitions of the above extensive establishment will open on the Afternoons and Evenings of
TO-MORROW, THURSDAY and FRIDAY 17th, 18th & 19th of September.
On the vacant lot Corner of Preble and Portland Streets.—just below the Preble Street House.

The proprietors presume that the popularity of their company and matchless collection of steeds, are known to the citizens of this community inasmuch as a long stay in a neighboring city was marked with great fortune and the favored comment of every Press. The following are some of the performers connected with this Magnificent Company:

MONSIEUR CASSIMER!

The greatest Drummer in the World! and styled by Louis Philippe, who made him chief drum major of the French Army, the "first drummer of Europe!" His professional skill has astonished many thousands who flocked to hear him in Philadelphia, New York and Boston, and is displayed in beating upon TWELVE DRUMS at once in a rapid, and elegant manner.

The names of the principal are—OSCAR R. STONE, the far-famed Equestrian of the west, who stands alone at the head of his profession, and is pronounced not only by the critical public, but by all, to be the greatest rider in his peculiar style, the world ever produced. The wonderful achievements of this great artiste, have gained for him a name never to be erased from the memory of a generous public. G. W. SARGENT, the famed Shakspearian rider. The performance of this distinguished individual, are pleasing, amusing and instructive, and show at once, that he is not only a finished equestrian but has great dramatic talent. This personation of Falstaff, Shylock and Richard III., are beyond criticism. W. W. HOBBS; this youthful equestrian and vaulter who has become the general admiration of the many thousands who have witnessed his daring and successful feat of throwing a backward somerset from feet to feet while his horse is at full speed, is the only performer who has been successful in this great feat.

JOHN GOSSIN, The Clown, surnamed the 'Grimaldi of America' is not only the best Clown in the country, but has scarcely his equal as a general performer. Mrs GOSSIN, the very beautiful and daring female equestrian; D. MINNICH, a finished vaulter and slack rope artist; C. CHAMPION, the celebrated youthful double leaper and double somerset thrower; VICTOR PIQUET, the unrivaled posturer; Master B. STEPHENS, the equestrian prodigy; ALONZO HUBBELL, the American Sampson, and the NUBIAN MELODISTS, a band of accomplished African Singers—a mighty host of geniuses never before equalled in New England.

Among other exhibitions mentioned in the programmes and posters of the Circus, will be performed an entirely new and sublime Spanish spectacle, with splendid steeds, gorgeously caparisoned, called

THE ANDALUSIAN ENTRY!

This grand and majestic piece has been produced with great care and expense.

N. B. Doors open at 2 and 6 1-2 o'clock. Performances to commence at 2 1-2 and 7 o'clock. Price of admission—Boxes 25 cents. Pit 12 1-2 cents. Children half price to Boxes; no half price to Pit.

NOTICE. For particulars in the performances, please see large bills, programmes, and poems circulated in this place.

The Cavalcade will arrive in the town on the morning of Wednesday the 17th, and make a Grand Procession through the principal streets, accompanied by the celebrated Brass Band in their splendid carriage drawn by six beautiful Arabian horses driven in hand. d&w Sept. 11.

buying power. It was thus that the circus' quality of mobility made the practice of the "big sell" both necessary and practical.

The point to be made is that the concept of artificially creating customers NOW, thru expressive advertising, dawned not particularly from brilliance, but rather from a combination of necessity and doing what came naturally. But down it did, and at the hands of the fledgling circus industry. If any others had ventured into this before, it went unnoticed and faded. When circuses came up with it, they carried the idea from town to town, causing it to take hold and spread.

This style of ad, involving fine print headed by one cut, predominated until about 1855. They improved only in becoming a bit larger, and the quality and sharpness of the cuts improved over Hackaliah Bailey's day. The 1845 ad for Rockwell & Stone, illustrated here, is typical of the period of the 1840's and early '50s.

1856 - 1870

In 1856 an improved style began to dominate all circus newspaper advertising. It is true that it is difficult to place a specific date on these developments. In this case, however, characteristics which had been rarely ventured by shows in earlier years, became industry-wide at this time, and generally prevailed through about 1870.

As for size, ads now achieved one full column, or its equivalent, but rarely larger. Printing became more diversified with the concept of spacing dawning to improve readability.

Illustrations became more elaborate, with two styles being most common. On the one hand would be a series of tiny cuts of a variety of acts, like the Tournaire & Whitby 1858 item reproduced here. On the other, was a reproduction in some form of the "caravan" or street procession entering town. Sometimes this cut would be limited to a bandwagon, but frequently it involved minute detail of the parade stretched out along one side of the column or miraculously twisted and jammed into a box. Often these cuts revealed surprising detail even though they were necessarily small. The 1865 ad for Howe's Champion Circus shown here, is an example.

The visual attractiveness that appeared in circus ads at this time reflect the fact that the color and flash that is now synonymous with the circus had also only recently developed in the industry. The first ornamental bandwagon appeared with Raymond & Waring's Circus in 1847, and by 1850 such wagons were in general use (Bandwagon, July-August, 1961, Richard Conover.) The first color lithograph appeared in 1849 by Sands & Co. (Pictorial History of the American Circus, 1957, John and Alice Durant.) What had been simple displays of talent now spoke of "Variegated Pavilion of



Tournaire & Whitby's NEW YORK NATIONAL CIRCUS!

COMPOSED OF
French, English & American
STARS!

This Circus includes the Renowned
French Tournaire Troupe!
Consisting of

M'dm Louisa Tournaire,
Mons. Benoit Tournaire,
Mlle Josephine Tournaire,
Master Theodore Tournaire, and
Master Ferdinand Tournaire,

And the world-renowned English
WHITBY FAMILY!

Composed of
Mr. Harry Whitby,
M'dle Elvira Whitby,
Master Willie Whitby,
Donna Maria Whitby.

The Celebrated Clowns
TOM WATSON
and
GEORGE SHARP,
And a host of
AMERICAN STARS
Too numerous to mention.

M'dme. TOURNIAIRE

Will appear in her unrivaled Six Horse Act, in her Manege Act, and also in her Bare-Backed Act, without Saddle or Bridle.

M'dle. ELVIRA will appear in her daring exploits on the SLACK WIRE.

The Trick Horse DUCROW will be introduced by Mr. HARRY WHITBY.

TANDEM MANEGE ACT, by DONNA MARGUERITA.

FLOWER OF BRETAGNE, Principal Act by M'dle. LOUISE TOURNIAIRE.

DOUBLE ACT OF HORSEMANSHIP, by Masters Theodore and Ferdinand.

The PEASANT'S LOVE, by the Juvenile Prodigies of the Whitby Family.

Trick Horse WASHINGTON, introduced by M'dme. Tournaire. Master Willie Whitby in his celebrated Act on Two Horses.

The MOUNTED MAGICIAN by MONS. BENOIT.

And many other Scenes and Acts too numerous to mention.

The two Clowns, TOM WATSON and GEORGE SHARP, will enliven the Entertainments with their Comic Songs, Funny Sayings, Laughable Anecdotes, Whimsicalities &c., &c.

The Entertainments will conclude with a

Laughable Afterpiece.

ADMISSION

BOX 25 Cts.—NO HALF-PRICE.

Reserved Seats 50 Cents.

Children under 10 years of age, half price to Reserved Seats only.

Doors open at 2 & 7, to commence half an hour afterwards. WILL EXHIBIT AT

Bath, Tuesday, July 6th,

Immediately before the opening of the doors for the afternoon performance, M'dle. Elvira, and Little Willie Whitby will make a grand Ascension from the ground outside to the top of the Pavillion, a distance of 300 feet.

Bath, July 8d, 1858.

1858

American Flags," knights in armor, "Massive Cages of Living Lions and Other Chariots, Cars and Berlins of exquisite workmanship," magnificent paraphernalia, "Richly Caparisoned," "Leviathan Car of Oberonicon," and "Grand Legendary Spectacle of St. George and the Dragon."

As the circus itself had only recently adopted splendor and color, it is not surprising that the same spirit would now appear in its newspaper advertising. Again the development may not have been the result of any particular genius of showmen over other businessmen, but the result was the same. The circus was the first to inject artistic ingenuity into newsprint, and true display advertising was in being. The doubters need only to look through old newspaper volumes to observe for themselves that circus advertising style was conspicuously superior to all others — without exception.

Exceptions did begin to creep into newspapers around 1869 and 1870, however. Lead by farm implement manufacturers, and patent medicines, non circus advertisers were beginning to follow the circus.

1871 - 1885

A leap forward into the grandiose developed sharply in 1871. As if at a given signal, shows blossomed forth with 2 and 3 column displays. By 1873 three and four column ads were mill-run, and opposition or temporary whims of agents produced full page classics. The circus had been the first to break with monotonous fine-print and regularly use illustrative cuts to attract attention. They also were the first to diversify and space type, to improve readability, and to produce art into the press. They now showed the way to the ultimate in display advertising, as big as the newspapers themselves.

Why did this "massive blast" appear now, almost overnight? Probably an awareness of improving non-circus advertising was a factor. It became necessary for circuses to move ahead if they were to maintain the standout qualities desired. Also, shows themselves now broke the "mud barrier" and rolled into the big-time on iron rails. Fierce opposition wars broke out between such as Barnum, Sells, Great London, Forepaugh, Coup and W. W. Cole, to ad the powerful incentive of competition. All these pressures probably helped pull the trigger at this time.

Circus advertising of this period was impressive and eye catching by virtue of its gaudy size. Ads were bigger, cuts were bigger, type was bigger, and the boastful claims of the ads kept pace. These elements were important to the development of advertising. The eyes of most circus enthusiasts of 1963 will sparkle at the sight of gems of the era, but the full quality of the real circus advertising art which we now regard as "circusy" was yet to come.

Howsoever large these ads were,

printing was still in straight rows. The idea of lettering on mats in rolling or rhythmic flourish occurred to a few. Such as L. B. Lent, Nixon & Kemp and a few others ventured into this style sufficiently early to claim its origin by the circus. The artistic advantages of an entire ad lay-out, with all wording and illustrations combined onto one uniform cut appeared even less frequently, but did appear early at the hands of a few like Mabie's. Van Amburgh sustained this advanced style through this grandiose period of the 1870's. The great majority of the shows, however, relied upon local type setters for word lay-out, with their own cuts inserted at random. The result was that wording and cuts were generally the same from town to town; however the lay-out was so different in each town, that a second look was often necessary to recognize an ad for the same show. Until the one mat, all-inclusive ad became common practice, the ads lacked uniformity, and were influenced by people who were not "with it." The 1879 ad for Sells Bros. shown here is a classic example of the qualities developed in the 1870's.

1886 - 1894

During this stage of development of circus newspaper style, the circus became snared in a trap of its own making. It had shown the way to full scale display advertising. When non-circus fields followed, the demand for newspaper space enforced an increase in advertising rates which circus budgets could not sustain. As a result, the era of the big splurge in circus press began to fade in the middle 1880's.

Suggestions of decline began to appear around 1884. By 1886 the massive advertisements were a rarity. Seldom did circus ads exceed two columns, and often they were not full length. Some jamming of type began to re-appear, although it never reverted to the extremes of earlier years. It was evident showmen were still aware of the value of flashy and diversified type. They tried to maintain the style, but were obliged to do so in less space. The inevitable result was some sacrifice in the effect desired.

Circus advertising retreated to its lowest ebb between 1888 and 1894. Ads were almost (but not quite) drab by comparison. Showmen were in an interim period of having less ad space, and not quite knowing how to make the best of it. For the first time since 1815, non circus advertising caught up with that of the circus.

Contributing, no doubt, to this decline in quality of ads of the period, was the condition of the circus industry itself. W. W. Cole, W. C. Coup and John B. Doris were out of business. The Sells Bros. and Forepaugh shows were in the last throes of expiring. Barnum and Bailey had it "made" as the Greatest, and the high pressure opposition of the previous

The last and best Show of the season.

HOWE'S

Champion Circus

OF THE REPUBLIC!

WILL EXHIBIT AT

JERSEYVILLE, Tuesday, Oct. 10th

1863



In using the above exhibition title, the manager is proud to state that he has never before himself openly exhibited it to his audience, and that it is the first time in EUROPE and the Continent, was ever used. It is a new study and a close observation of every feature of the show to the

EUROPEAN HIPPODROMES

and the public is requested to place below the public notice, the statement of EXTRAORDINARY MERIT, WHICH HAS BEEN SO UNUSUAL AND EXCELLED BY NONE IN THE HISTORY OF THE CIRCUS.

CHARIOTS, BAND WAGONS, CARRIAGES, WAGONS & VANS,

are all new and of the most EXQUISITE WORKMANSHIP,

as a glance at them will fully prove, while his stock of

TRAINED HORSES

defy comparison throughout the UNION, and in this the CHAMPION, LARGEST AND ONLY CIRCUS IN THE WORLD, is exceeding much above the rest.

Grand Spectacular Display

will be presented, which will consist of the most

GORGEOUS EXHIBITION

of CHARIOTS, CARRIAGES and HORSES ever before witnessed in America.

The following Attractions selected for their versatility and merit, will be exhibited:

Mrs. E. ATWELL,

Mrs. H. MARIE,

Mrs. L. ROTTGER,

Mrs. J. COOPER,

Mrs. WILLIAMS,

FRANCISCO LEE,

W. R. COOPER,

LUCIE RIVERS,

JNO. H. GLENROY,

CLIST M. WILLIAMS,

GEO. MANN,

RIO PARANTA,

J. W. M. ANDREWS

T. L. PETERS,

F. J. HOWE,

A. P. AYKAR,

W. L. L. RUEK,

WILLIAM BLAKE,

HENRY STEPTON,

HARRY COOPER,

CHARLES RIVERS,

Together with a Host of ARTISTS forming the most valuable Company ever gathered.

Prominent among the imposing features of the

GRAND PROCESSION

will be exhibited the MAGNIFICENT GOLDEN CHARIOT — the

Allegorical tableau

CAR OF LIBERTY

constructed at the enormous cost of

\$20,000.

Including the WARWICKERS, FAIRY LANDS, FAIRY ISLANDS, FAIRY COUNTRIES on the Circuit are all

LIVING PICTURES,

FOUNDED BY

BEAUTIFUL SPARKLING LADIES,

Surmounted by the personification of the

GODDESS OF LIBERTY

This beautiful structure will be drawn by a HORSELESS HORSE, drawn by HORSES.

ARABIAN HORSES.

The Paintings are of beautiful

rich design. The Cities Pictures are of equal richness.

It would be impossible to attempt to minutely describe

GENEROUS WORK OF ART.

as it is too numerous to name.

As it is too numerous to name.

This will be followed by the

WORLD'S GREATEST

BAND CHARIOT

Drawn by THE MOST ELEGANT

MARKED HORSES in the country,

containing

PROF. PETERS' CELEBRATED CORNET BAND

The well known Trick Horse,

GENGHRANT

AND GEN. SHERMAN,

will appear first, followed by the

WORLD'S GREATEST

ON HORSEBACK

CLAD IN BRILLIANT ARMOR DRESSES,

WITH

HELMETS OF PURE STEEL.

The new, stately and elaborate

WAGONS will also appear, forming THE

Mod. Gorgeous Cavalcade

EVER SEEN

IN THIS COUNTRY.

THE DOORS open at 2nd & 3rd

Performance to commence

Each show under \$1.00.

TIKES OF ADMIRAL & CO.

Children under 12 years free.

Theatre open daily at 10:00 A.M.

Auton, Monday, October 9th,

Carrollton, Wednesday, Oct. 11th.

A. S. BURT, Agent.

Their present venture exceeds in both size, novelty and expense, anything of the kind heretofore attempted, and includes among other noticeable features 7 elephants, the largest number ever exhibited by any one menagerie.—[Cincinnati Daily Enquirer.]

SELLS BROTHERS GREAT EUROPEAN

7 ELEPHANT RAILROAD MENAGERIE AND CIRCUS!



AND THE ONLY ONE ON EARTH.

In all the Vast Entirety of its Unrivaled
MAGNITUDE,

TRAVELING EXCLUSIVELY ON ITS OWN

Magnificently Decorated and White Enamored Double
Special Palace Trains,

Will Erect its Mammoth Moving Metropolis of Marvels at

DU QUOIN, MONDAY, AUGUST 4th.

JUDGE US ONLY BY WHAT OTHERS SAY OF US.

The discipline was perfect, the order was excellent, the performances were very superior, and the animals rare and very fine. The seating arrangements were the best and most comfortable we have ever seen.—[Louisville Courier-Journal.]

THE LARGEST ZOOLOCICAL COLLECTION

SINCE THE DELUGE!

THE RAREST BEASTS AND BIRDS FROM EVERY LAND!

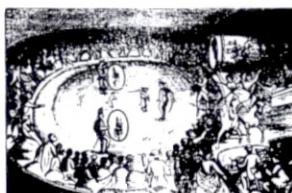
A Grand Separate and Supplementary Menagerie of Unfettered Mammoths,
Without Extra Charge.

The collection of animals are the finest we ever saw.—[Decatur (Ill.) Daily Sun.]

The menagerie presents every rare captive advertised.—[Cleveland (O.) Daily Herald.]

No finer collection of wild beasts has ever been exhibited under canvas.—[Pittsburgh Daily Leader.]

The Miracles of Mammalian Marvels,



A PAIR OF NURSING TWIN BABY ELEPHANTS!

And the Only Ones Ever Exhibited Anywhere.

The nursing baby elephant, "Tim" and "Flash," were objects of great interest and admiration. They were brought into the ring, and each sucked a gallon of milk from a glass bottle through a rubber tube, just as babies take milk from a nursing mother.—[Danville (Ill.) News.]

A \$22,000 Double-Horned Monster Asiatic Rhinoceros.
THE FIRST AND ONLY ONE IMPORTED.

The menagerie contains the aquatic double-horned Rhinoceros that attempted a duel with the locomotive at Pittsburgh.—[Cleveland (O.) Daily Leader.]

The Unicorn No More a Fable.

A LIVING ETHIOPIAN HORSE WITH MASSIVE HORNS.

The Amphibious Lions of the Arctic Seas.

AN ANNEX OF PRODIGIOUS HUMAN CONTRADICTIONS.

In a Thrill Separate Text, but without extra charge, what the press produces

"Incomparably the Finest Circus."

Presenting now for the Pre-eminent of the Profound, and a Six Continent Company of these, including

The Most Brilliant Programme of Superb Circus Sensations ever presented at any time, in any age or place.

\$10,000 SALARY PER WEEK

To the Whole World's Most Illustrious Equestrians, Athletes and Clowns.

The bareback riding was brilliantly artistic.—[Pittsburgh Daily Commercial.]
Some of the feats were perfectly marvelous.—[Adrian (Mich.) Daily Times.]
Incomparably the sweetest circus entertainment ever given in this neighborhood.—[Sharon (Pa.) Herald.]
The veteran Sam Ringhart performed the most incredible feat of turning a somersault over five elephants and eight camels.—[Springfield (Ill.) State Register.]

The Huge Highway Festival of Four Famous Managers.

The Most Magnificent Free Pageant of this luxurious age, in which

A LIVING ELEPHANT

BORN HIGH ALTOFT.

Bring the Ladies and Little Ones Early to See It.

The display was remarkably brilliant and unique, and was greeted with exclamations of wonder and delight all along the line of march.—[Pittsburgh Daily Telegraph.]

The street parade was all that was claimed for it in the magnificent posters and eloquent advertisements, which is no mean compliment.—[East Saginaw (Mich.) Daily Courier.]

It seemed as though the people had turned out en masse to admire the greatest parade of the kind ever given here.—[Cleveland (O.) Daily Plain Dealer.]



IT SURPASSES ITS ADVERTISEMENTS!

All they promised was there and more too.—[Parker City (Pa.) Daily.
Suffice it that the Sells Bros. do all their promises and more too.—[Youngstown (O.) Daily News.
Altogether we must compliment the 7 Elephant party on being truthfully exact in their advance announcements.—[Lafayette (Ind.) Daily Courier.]



IT IS EMPHATICALLY THE
GREATEST FAMILY FIELD SHOW
OF AMERICA.

Merit and receiving the patronage and plaudits of the good, the refined and the intelligent, everywhere; and charges no more than exhibitions which are no more than a decimal fraction in comparison with it.

Admission to all, 50c. Children under 9, 25c.

Museum and Menagerie doors open at 1 and 7 P.M. Performance in the Grand Double Separate Areas commencing 1 hour later.

Will also exhibit at CARBONDALE, Tuesday, August 5th.

decade was gone, no longer an inspiration to perfection. This is further borne out by the one standout exception to this brief lapse in circus press, Ringling Bros.

This was a period in which Ringling was a nobody, but was merrily building its fences and bridges on the road to becoming somebody. Their ads, unlike any others, were huge, and genuinely harked to the glories of earlier years. Trying to rise from the unknown, in the face of a virtual Bailey monopoly, the Ringlings displayed energy that was impossible for the Sells and Forepaugh has-beens, and necessary for the seemingly secure and confident Bailey.

The 1894 season witnessed the "arrival" of the Ringling Bros. World's Greatest Shows, and Mr. Bailey was obliged to take note. He did, and the old spirit of competition put new vitality into the business, as it girded for the inevitable Ringling vs. Bailey war.

1895 - 1900

This revival of the incentive of competition promptly found expression in circus newspaper advertising. The big step forward at this time was the widespread use of the press mat which permitted the mixture of illustrations and title into an attractive blend. The mat also permitted use of reverse printing (black background), which enhanced the standout qualities of the circus ads, even if other advertising was larger. By turning to such devices, the circus resumed its lead in development of newspaper advertising. It was now showing what could be done thru ingenuity and finesse, rather than splurge.

Most shows, during this period, used the two column full length ad, with a series of individual (though improved) cuts, and some locally set type. Ringling originality, however, went to the large square ad entirely incorporated into mats, with all the advantages involved. Ringling agents were supplied with a variety of sizes and shapes of ad mats. As larger ads were desired, these mats could be assembled to fit, much like a bill-poster assembles various "flats," "uprights" and "streamers" to fit a given shed or fence. The Ringling 1897 ad illustrated, is a fine example of this type of ad construction.

1901 - 1918

The race between advertising rates and the ability of circuses to jam equally attractive advertising power into even smaller space, reached its peak in the era from 1900 through the First World War. With Ringling supremacy over Bailey, this period may have seen the relaxations of monopoly return, but such was not the case. Such as Hagenbeck-Wallace and Sells Floto came along to keep the five brothers on their toes, lest they fall victim to the same fate they had brought to the old "champs." These factors combined to enforce a perfection of compact artwork that

The BANDWAGON

resulted in the style of "circusy" art that stirs the cockles of today's circus lovers.

As the large two column full length ad faded, the Ringling practice of setting up an entire ad on one mat took its place. No longer was it necessary to limit type to straight lines. Every nook and cranny of ad space could be utilized in an attractive economy, whereby even reading matter appeared in eye-catching flash. The 10 inch ad of two or three columns width became religion to circuses at this time.

Altho much smaller than the gems of the 1870's, the Ringling 1906 ad shown here is, in the writer's opinion, a classic for circus appeal. The Forepaugh-Sells 1910 ad illustrates the "circle" style ads that became popular. These advertisements, I believe, show the full bloom of circus newspaper art—an art developed entirely by trial and error within the circus industry itself, and un-qualified by

anything borrowed. Beginning 100 years before, with the hopelessly limited asset of black ink, the circus had achieved a form of art that was genuinely its own, and did full justice to the image of flash and color that was the circus.

Until this era, circuses almost always used a single style of ad in any one newspaper. This no doubt arose from the fact that ads were set up by local type-setters, and once the type and cuts were set in a frame, that one style had to do for that engagement. With the one-mat-ad, however, standardization set in. At first, the affect was to use one style everywhere along the route. That one ad was almost universally the 10 inch 2 or 3 column style.

It was about 1912 that the pinch of advertising rates showed signs of crowding the circus budgets still further, however, the shows liked the 10 inch ads. Under these circumstances the practice of using more

than one style of ad began to spread. They would alternate the favored larger ads with smaller, more economical ones. The practice permitted continued use of the popular 10 inch ads at least part of the time, with the affect that the characteristics of this period of circus advertising can be recognized through 1918.

Possibly the first show to use an entirely different ad style, every day before show day, in the same newspaper, was the 101 Ranch Wild West of 1913. This was a forerunner of a practice to become common in later years, but at the time, almost everyone held to two alternating styles.

During this period, the circus press agent achieved his full stature. As ads grew smaller, the jargon and verbiage of the press agent could no longer find room in the paid ads. The shows found that the burden of high advertising rates could be outflanked by free publicity. The press agents proved their worth by wrang-

Will exhibit rain or shine.

© Reserved seats and admissions show day without extra charge at E. D. Lee's Drug Store, 303 Tremont street.

CIRCUS Galesburg **SEPT. 19**
Wednesday

RINGLING BROS' ¹⁹⁰⁶ WORLD'S GREATEST SHOWS AND THE GORGEOUS SPECTACLE OF THE CLOTH OF GOLD

THE MOST MAGNIFICENT AMUSEMENT FEATURE EVER DEVISED.

1200 Characters. Ballet of 300. Dancing Girls—Chorus of 200.
Biggest Stage and Most Elaborate Scenery Ever Used.

BIGGEST MENAGERIE ON EARTH.

100 CAGES, 40 ELEPHANTS.

FAMILY OF FULL-GROWN GIRAFFES

THE WORLD'S GREATEST ZOO.



BIG, NEW FEATURE, SIX-FOLD CIRCUS.

375 Aerial Artists. 50 Clowns. 60 Aerialists. 50 Acrobats. 30 Famous Riders. All the World's best and greatest acts and the greatest show. Trained Horses, Elephants and Wonder-Working, Performing Animals ever seen, constituting the BIGGEST ARÉNICO SHOW IN THE WORLD.

STARTLING, NEW AND SENSATIONAL FEATURES.

HERR FUSS' TERRIFIC MID-AIR CYCLE-SOMERSAULT. The Astounding "Clarkonians," Europe's Marvelous Aerial Wonders. The Extraordinary "Big-Kid" and "The Webbi-Romallo" Trompe. The Peerless Mowatts. The Juggling Normans. The Oni-Troup. New Aerial Features seen for the first time in America. BIGGEST SHOW EVER ORGANIZED. 85 RAILROAD CARS, 1290 PEOPLE, 650 HORSES, \$3,700,000.00 CAPITAL INVESTED, \$7,400.00 DAILY EXPENSE.

ONE 50-CENT TICKET ADMITS TO ALL.

DOORS OPEN AT 1 AND 7 P. M. PERFORMANCES AT 2 AND 8 P. M.

MOST MAGNIFICENT, BIGGEST STREET PARADE EVER SEEN.

EVERY MORNING AT 10 O'CLOCK IN EVERY CITY VISITED.



ling an amazing amount of free space by fast talk and complimentary passes. The practice continues to this day, altho in recent years, the results have been less spectacular than they were between the two great wars.

Altho this period saw the full bloom of the circus press agent, it should be noted that his work was very evident in much earlier years. It had long been the practice of agents to tag their newspaper ads with their names, evidencing their presence. Their work was also very evident during the circus wars of the '70's and '80's, in the form of publicity stories and competing "open letters" between embattled shows. The small size of newspapers of those

days, however, necessarily limited the space they could wrangle. Their full affect could not and did not blossom until the nineteen-teens.

1919 - 1962

What has followed since 1918 has not revealed much new in either ad art or technique. The past 40 years have seen ebb and flow of circus press activity as affected by prosperity, war, depression, and the comings and goings of various shows and showmen; however, the lessons learned by the industry in earlier years were not forgotten. Circus newspaper advertising remained affectionate and attractive. This fact is

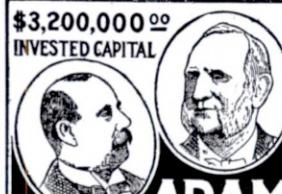
borne out by the fact that advertising of these 40 years had a hand in making circus fans of you and me.

It is true that the advent of radio, automobiles and movies increased the tempo of Americans to where they simply would not take the time to ready wordy ads. By the mid 1920's, this tendency was evident in circus advertisements. They mostly eliminated the fabulous phraseology of the earlier years, and became simple announcements of title, date, time and place with rarely more than brief mention of one feature. The allure of the circus relied more and more on ad art. The Corporation lead the way in this theory of "less lecture and more lustre."

With the demise of the Corporation, and domination by Ringling controlled press staffs of the 1930's, ads again included some fine-print reading. For one thing, this was a popular time for name acts, which warranted mention. Even if some people did not read every word of such fine print, the effect was the mass of fine print conveyed a message of "wonders too numerous to mention." The presence of such a

MONMOUTH
WED., SEPT. 14

\$3,200,000⁰⁰
INVESTED CAPITAL \$ 7.000
DAILY EXPENSES



ADAM FOREPAUGH AND SELLS BROS

BIG UNITED SHOWS
350 CIRCUS ARTISTS
THE NEW AND IMPROVED SHOW OF THIS MARVEL OF ALL SHOWS ARE GIVEN UNDER THE LARGEST TENT EVER ERRECTED IN 6 BIG ARENAS CIRCUS ACTS

ALL NEW AND NOVEL

1 MILE OF RAILROAD CARS 61 HORSE ACT 1000 PERSONS
3 MILES OF PARADE 600 HORSES
750 BEASTS AND BIRDS 125 CIRCUS ACTS
61 HORSES MADE 50 CLOWNS
10 ACRESENTS 5 CONTINENTS
NEW AND WATERPROOF AGENTS OF THIS SHOW

ALL THE GREAT TRAILED ANIMALS OF TRAINED ELEPHANTS
THREE HERDS OF TRAINED ELEPHANTS
MORE TRAINED ANIMAL ACTS THAN EVER BEEN SHOWN BEFORE.

THE SHOW OF A THOUSAND WONDERS
THE BIGGEST AMUSEMENT ENTERPRISE THE WORLD HAS EVER KNOWN

WILD ANIMALS OF THE WORLD
THE BIGGEST MENAGERIE ON ALL THE EARTH

AT 10 O'CLOCK EVERY MORNING
Big, New Street Parade
COSTUME TICKET Admissions
CHILDREN UNDER 12 FEET FREE PRICE
2 Performances Daily at 2 and 8 p. m.
11 a. m. and 7 p. m.

TY-BELL SISTERS BEAUTIFUL BUTTERFLY ACT

Admissions and Reserved Seats On Sale, Show Day, at
HODGENS' RESTAURANT

Walter Guice

By BOB TABER

Walter Guice on the Ringling show is certainly a veteran of the white tops. Majority of his days for 60 years have been as a rider, aerial performer, clown and owner of aerial bar acts.

His career easily fills a big chapter in the circus history of this century.

He has seen the circus pass from overland travels by wagon to rails and back to trucks; from tents to buildings and stadiums.

It was only natural that he should be of the circus. Others had taken to the sawdust ring.

The Guice home was on a farm near Danville, Illinois. That town during the 90's was headquarters for the J. H. LaPearl circus. This show moved at first on wagons and later via rail.

His older sister was adopted by the LaPearl family. As Elizabeth LaPearl she appeared in a carrying act with Abe Johnson. Later she married Earl Pearse. He was long in the White Wagon on the Sells Floto under Zack Terrell. He was also an advance man. They now live in Denver. As a kid he went along on the LaPearl circus in '98. Then he was not old enough to start training, but the right age to get into mischief.

When a rail show LaPearl had two elephants, one hippo, one camel and 14 cross cages. The season usually opened in Danville, playing Illinois, Indiana and Ohio. One season it went into Missouri, Arkansas and states between the home base.

William Guice, a brother, and Jerry Dashington operated Dashington Bros. circus soon after 1900. He recalls statuary numbers, clog dancing and black magic were on the program.

In 1902 Walter was given a place on that show as a kid boxer. It was his job to meet all comers. Some of those kids were pretty rough and right off the farms, he remembers.

He had higher ambitions. Between performances he played around the trapeze bars. He wanted to be a performer not a fighter.

Frank Ellett had a bar act and Walter got on the good side of him. Frank taught him some of the fine points of a bar performer. These lessons and his natural ability were to enable him to earn a living for years as a performer and owner of aerial bar acts.

In 1904 Walter was on Busby Bros. two car circus out of Pana, Illinois. He spent several winters in Grand Rapids attending school and practicing on the bars afternoons and evenings.

Advancement as a performer had to a point gotten so that in 1906 he was a member of the Ellett troupe on the Carl Hagenbeck circus.

That show opened in Cincinnati April 5-6, played the middle west

most of the season to close at New Orleans November 4-7.

After a short lay off it re-opened at New Iberia, La., Nov. 20. The early part of December spots were played in Texas before going into Old Mexico for December and January.

That was a disastrous trip culminating in a bad wreck on the Mexican railroad.

Equipment was returned to the United States. B. E. Wallace bought it at a sale in Algiers, La. He moved everything to Peru. There he combined it with what he had from the B. E. Wallace circus and formed the Hagenbeck Wallace show to give its first performance at Peru on Saturday, April 27, 1907. That show was enroute under various owners until September 20, 1938, when it closed for the last time at Riverside, California. The sheriff took over.

In 1907 Mr. Guice went to the John H. Sparks show as a bar performer. The owner used the slogan "The Circus Deluxe." That was the beginning of years of pleasant associations with the Sparks family.

The season opened at Serdina, Florida, February 12, closing at Augusta, Ga., late in January, 1908; almost a year tour. The Sparks show was noted for giving the help long seasons.

Next, Walter was in one of the Bert Delno bar acts on the Hagenbeck-Wallace circus. Delno had two acts of four people each at the Peru opening May 2. The closing was at Chicago, October 5-10, after playing 132 towns in 17 states.

The first trip of Guice to the Pacific Coast was in 1909 on the Sells Floto in a Frank Ellett troupe.

In 1910 he had become ambitious enough to have developed a bar act of his own. In fact he had two on the Floto show, each with three people. It opened at Albuquerque in both 1910 and 1911.

In the meantime he had become interested in riding. Consequently in 1912 he had a jockey riding act as well as his bar acts on the Gollmar



The Walter Guice Comedy Trampoline Bar Act, around 1912. Burt Wilson Collection.

show. It opened in Baraboo May 4. The route was as far away as New Mexico and Texas, where the show seldom ventured. It was out 26 weeks and one day played 157 towns in 12 states. The closing was at Dexter, Mo., November 21; mileage 11,467.

Commencing with 1913 through 1915 the Guice troupes were on the John H. Sparks show doing bars and riding. Display newspaper ads stressed 168 circus champions, 27 clowns, 3 rings, 2 stages, 40 cage zoo. They had Tiebors' seals telephone elephants, Woodford's animal statues as well as aerialists and riders.

In 1916 both acts were with Gollmar for a season of 25 weeks playing 155 towns in 12 states, opening at Baraboo May 6, closing at Fredericktown, Mo., Nov. 2.

The season of 1917 was a hectic

The Walter Guice Comedy Riding Troupe, Ringling-Barnum Circus in 1934. Walter Guice, Frella Smith, Teddy Ernesta, Flora Bendini Guice, Babe Floyd and Martha Ernesta. Taber Collection.



one, he recalls. The World War No. 1 was on.

First the acts were on the ill-fated Coop & Lent circus out of Dixon, Illinois, for a few weeks.

On April 16, when the R. T. Richards Supreme Show of the World opened at Dover, New Jersey, they were with it.

That was launched by Richard Ringling, son of Alfred T.

Those 13 weeks on one of the pioneer truck shows he will never forget. Walter tells how he put it up and took it down, moved the show besides doing bars, worked the statuary horses and an 8 pony drill.

Those were rough times for keeping help. The draft got the regulars, including the general agent. It closed at Oakridge, New Jersey. The trucks were shipped back to the Ringling wheat ranch in Montana.

One thing he does recall, the show paraded in New York City. The lot was at 245th Street and Lenox, in a colored ball park.

This man had an enviable reputation as a top performer, owner of acts and an all around circus individual. He was never found waiting when the season opened.

The Spring of 1918 found him on the Sparks World Famous shows when it played Reading, Ohio, April 20. It was then operated by Mr. and Mrs. Charles Sparks. Of these people he has nothing but words of praise. That title was a household word along the Atlantic and other regions. The show never had a losing season, he recalls.

Season after season he went back to the show.

In 1919 at Newman, Georgia, Nov. 26, the display advertisement said "all new except the name and business methods; big menagerie, one step ahead of Noah's Ark." When at Sikeston, Mo., Sept. 4 of that year, they featured Kijo Namba, the man who walks on his head. At Marshfield, Wisconsin, July 15, 1920, "Big Zulu, earth's mightiest monster, a sky scraper elephant; Caeser champion high jumping mule." In 1923 in Missouri it was termed "The Twentieth century wonder show." July 4,

This painting, "The Aerial Acrobats," shows the Guice bar act as it appeared on Ringling-Barnum in 1934. Taber Collection.



1925, at Ashland, Wisconsin, features included Major, the football horse, and Prof. Kloske, presenting 16 rotation horses.

The Guice performers were always in good company. One year besides them there were advertised The Original Nelson Family, Wright duo, Bartoys Bears, the Ten Astounding Garcerettas.

For a change he played parks in 1925.

Desiring to work in new pastures he was on the John Robinson circus in 1928, owned by the American Circus Corporation. Louis Chase was manager, Arthur Hopper, general agent. It moved on 25 cars made up of one in advance, 6 stock, 12 flats, 6 coaches. It opened at West Baden, April 21, closing at Kosciusko, Miss., Nov. 1.

In 1929 on the Sparks show he worked under two owners. It started out at Winston-Salem, under the American Circus Corporation. John Ringling bought it September 10. It closed at Gainesville, Fla., Nov. 2, going to Macon, Georgia. The managers that year were H. B. Gentry, Ira Watts, Sam Dill. The train had 20 cars — 6 coaches, 8 flats, 5 stock, one in advance.

He was again with it when it opened at Macon, April 17. The season of 23 weeks, 1 day was along the Atlantic Coast, going to Sarasota at the end.

His first performance on the Ringling-Barnum show was in 1931, where he remained until 1938 doing comedy riding and having two troupes on aerial bars. That was the year of labor trouble. After the sudden closing at Scranton he worked fairs.

The next year he was back with Charlie Sparks, who had the Downie title out. It was a truck show, the first really big one.

In 1934 and 1935 he had bar acts on two shows; Three on the Ringling and one on Al G. Barnes. Bill Lenett managed the act on Barnes.

There was a comedy bar act on Cole Bros. in 1940. He was in that. It was called Three Jesters.

Between 1941 and 1950 his acts played fairs. It was on a wet night at Milwaukee he suffered injuries that caused him to turn to clowning exclusively, although he had clowned in the riding and bar acts.

His wife, a performer with him for many years, passed away in 1950. She was known as Flora Bedini, of the famous circus family by that name.

The following year he married Bessie Hollis from another well known circus family of riders. She is now retired. They call Florida home.



This is the tunnel car on the Busby Bros. Circus, where Guice performed during the 1904 season. This was a two car show. Pfening Collection.

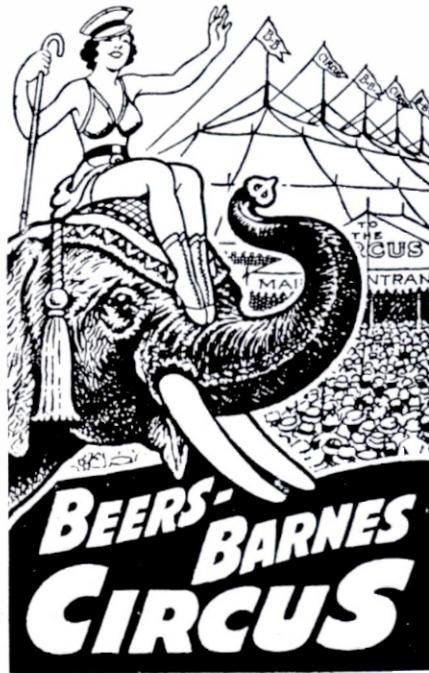


Guice's one year on a Corporation show was 1928 on John Robinson. This midway shot was taken at Lynchburg, Va. Burt Wilson Collection.



One of the very early truck shows was R. T. Richards in 1917. In addition to the trucks it carried wagons, of rail show size, overland ala mud shows. Photo from Pfening Collection.

May SEASON '63 bring the spirit
of the CIRCUS to your town too.
The NORTH LOUISIANA BOYS



By WM. L. ELBIRN
Reviewed at Delaware City., Del.
June 1, 1962

A quick note from the pen of Joe Bradbury let me know that the elusive Beers-Barnes Circus was in my vicinity and by all means to catch it before it got away. Needing no prodding, I grabbed my trusty Argus 35mm, pen, clipboard and other necessary implements and hurried across the river that George Washington made famous to corral my quarry and to renew old friendships. A forty mile trip to the sleepy village of Delaware City, Delaware, and I located this veteran show of some thirty seasons up and ready on time at the Bayard St. School ground and showing under the Fire Department Auspices. Since school was still in session, the local board had requested

Photo No. 1—Semi No. 1, big top pole and canvas truck at Delaware City, Del., June 1, 1962.

that no matinee be presented and the request was granted. This permitted more time than usual to cut up jackpots with Roger Barnes, Charlie Beers and Walter Davis. A pleasant afternoon soon was gone and these three gentlemen proved the point that showmen do not forget for I had set three dates for the show during the 1959 season for their veteran agent, Gene Christian.

The 1962 version is gradually unchanged since I last saw it except for the gradual updating of equipment. All trucks and tops are in excellent condition and on this date a tractor was bought from Anchor Motor Freight in nearby Chester, Pa. Roger Barnes revealed that the show has gotten to the point of buying on the average of one piece of canvas per season for the big top. Careful handling and good maintenance have saved many dollars over the period of years.

Also revealed to me for the first time was the history behind the show. The Beers family had worked for the Barnes rep show from 1918 until 1929. At this point the families separated and two separate shows were formed. This lasted until the depression year of 1932 when the two families, under George Barnes and Chas. Beers, took out a combination rep and picture show under canvas. This lasted only four weeks but was the foundation of what has become the Beers-Barnes Circus, still under the same banner and controlled by the same families. Over the period of years, this combination has built up a reputation of honesty and good will second to none and can be justly proud of their enviable reputation. Crossroad towns and new suburban areas from Florida to Maine and from the Eastern coastal areas to the banks of the Mississippi have been visited and revisited over the period of these three decades and the welcome mat is always out. It is Sunday School from front to back and may it always remain so.

Returning after an absence of one season, Gene Christian is again the guide that finds the path that usually seems to lead to the money areas. Others on the payroll include Roger

Barnes and Charlie Beers, owners and managers; Walter Davis, supt.; Ella Barnes, organ; Art Duval, animals; Abe Abernathy, annex; Mike Minelli, purchasing agent; Harold Barnes, pit show; Irene Barnes, concessions; Frank Peeler, floss joint; Letha Peeler, tickets; Edw. Frye, pony ride.

The midway has a truck mounted "monsters" pit show, new Wells-Cargo concession trailer and the office wagon down the right side. Across the way is the pony ride and annex top fronted by a canvas banner line. The usual novelty joint is centered. At the back end of the midway is 20 x 30 marquee, white with orange and blue sidewall. The big top is a white 80 with 3 30's bale ring top with white wall. Annex top is a 30 with 2 20's white with orange and blue wall and all canvas is from U. S. Tent and Awning.

Featured in the annex are the two bulls, Hazel and Cora, two wheeled cages containing a monkey and African porcupine and five drop cages with monkeys, snakes and a civet cat. The bulls are leg chained to their truck that is just behind the sidewall.

Much of the performance is a repeat of the last several seasons but there is enough variety and action to keep everyone happy for the hour and ten minutes that it takes for the production. Backing the show musically is Ella Barnes at the organ and Mike Minelli, drums. This is adequate music for a show and top of this size. The displays presented on this date were.

1. Harold and Roger Barnes, clowning on the trampoline.
2. Las Aerials, iron jaw and neck loop.
3. Chas. Beers and sea lion, Sparky boy.
4. Walter Davis, single pony, seesaw and hurdles.
5. Los Argentona's, high perch act.
6. Roger Barnes and single bull, Hazel.
7. Gayle Barnes, canine review.

Photo No. 2—Semi No. 2, carries two elephants and annex cages.





Photo No. 3 — Semi No. 3, carries 4 horses and 10 ponies.

8. Harold Barnes, low wire routine. This is the former boy wonder who appeared as a star on the Cole Bros. Circus in the 1930's and is one of the greatest of American trained wire walkers.
9. Miss Tina, upside down foot loop walking.
10. Walter Davis, three spotted liberty horses.
11. Clown gag with Roger Barnes and Mike Minelli.
12. Gayle Barnes and Miss Tina, web.
13. Roger Barnes and Mike Minelli, clown water gag.
14. Harold Barnes, inclined cable walk to the peaks and back.
15. Gayle Barnes and Miss Tina, swinging ladder.
16. Walter Davis, three liberty ponies.
17. Roger Barnes and Mike Minelli, chair gag with town kids and bull, Cora.
18. Roger Barnes and Miss Tina, single bull turn with Cora.

Show			
No.	No.	Type	Contents
1.	3	Semi	4 horses and 10 ponies
2.		Semi	Seats, props and sleeper
3.		2 wheeled trailer	Organ and sound equipment
4.		Semi	Bibles, chair and sleeper
5.	1	Semi	Big top poles and canvas
6.		4 wheeled trailer	Concession joint
7.	7	Semi	Light plant 25 KW I-H cookhouse, annex and sleeper
8.	11	Semi	Two bulls and annex cages
9.	2	Semi	Aux. lights, mech. dept., pulls pit show trailer
10.		Truck	Pit show
11.		2 wheeled trailer	
12.		Pickup	Tires, pulls concession trailer
13.	4	Semi	Office, seal tank, concession supplies

A very pleasing program presented with a minimum of people but with a sufficient variety of acts. Helping to make it a worthwhile production is the fact that all prop hands and animal handlers are clean and neat.

The big top interior present the same novel appearance that it has in recent years. Long side grandstand has five high chairs totaling 250. Eight high blues on each end plus a couple of sections of the same on the short side complete the seating which is estimated at about 1,000. On this night they were about half filled. Overhead lighting has four bulb clusters on each center pole and the neatly painted organ trailer which also houses the sound equipment is adjacent to the back door. Everything neat clean and bright which always helps to sell it.

Closing date, as usual, is scheduled for about the middle of October with all equipment being again stored at Wallace, N.C., and the families and stock closing into Miami, Florida, quarters.

The truck lineup is as follows:

Make	Color and Comments
Chev.	Red tractor, silver trailer, red trim
Chev.	Red with silver lettering
G.M.C.	Red
Wells-Cargo	Red with silver lettering
Chev.	Red with yellow lettering
G.M.C.	Red with silver lettering
G.M.C.	Red and white
Chev.	Red and white
	White
Chev.	Red
Chev.	Red cab, silver trailer

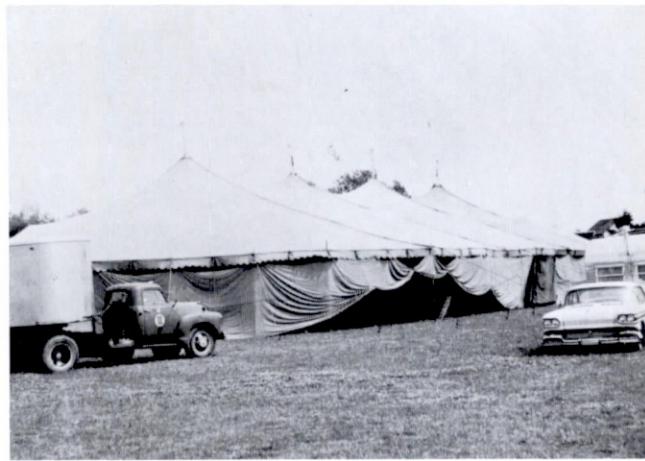
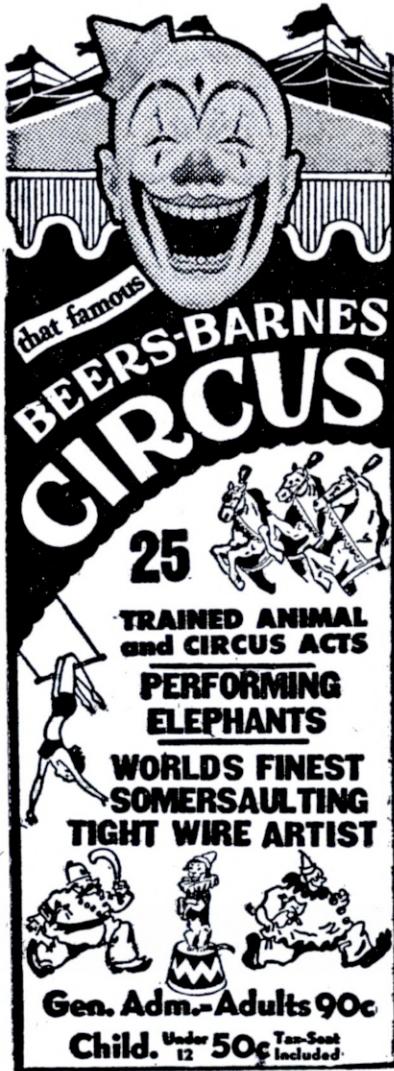


Photo No. 4 — Big top on lot

Photos by Author



BACK ISSUES OF BANDWAGON

New members are advised that a large number of back issues of the Bandwagon are available at \$.65 each. Complete your file while these issues are available. Write to the editor.

COLLECTOR'S PHOTO FILE

This is the first in a series of a new feature for Bandwagon. It will consist of a short text with ample photo illustrations of a particular circus, winter quarters, or of some feature of a show. Associate Editor Joe Bradbury will assemble the photos and write the captions and text. It is hoped to secure photos from the collections of CHS members or others that haven't been generally circulated before. In short, these photos will be "new" to most of the membership. In this way we hope to ease a frustration so often experienced by collectors, who after having obtained the widely circulated photos from various dealers and other sources, then find it most difficult to add further to their collections.

Too often they experience the frustration of writing to other collectors in search of prints and either receiving no reply to their letter or receiving a promise of prints which is never fulfilled. Unfortunately, too often members of the organized fan groups are guilty of this practice.

The Bandwagon staff feels that this new column will be a way of sharing with the entire membership the collections of each other. All cuts will be run in adequate size to do justice to the particular photo. It is hoped that many members will cooperate in this new venture and if you are called upon to help we hope that you will do so.

World Bros. 1923 and Robins Bros. 1924-26 Advance

The subject of this first in the series is the advance cars and outdoor billing of World Bros. Circus in 1923 and Robbins Bros. Circus seasons 1924-25-26. The photos are furnished by our new member, Ben J. Kubly of Monroe, Wis., who served on the advance car of World Bros. for 3 months and on Robbins seasons 1924-26 at which time he was head lithographer for 13 months.

Fred Buchanan, who had operated the Yankee Robinson Circus from 1905 until selling the show in the fall of 1920 to Mugivan and Bowers, remained inactive as a circus owner for only two seasons. After managing the James Patterson Big 4 Ring Wild Animal Circus in 1922, Buchanan went to his old quarters at Granger, Iowa, and organized a new 15 car railroad show that toured in 1923 under title of World Bros. Big Four Ring Wild Animal Circus. Buchanan obtained circus equipment from W. P. Hall and other sources and built several new wagons and other items of equipment at his quarters. Also present in the new show were an air

calliope, wardrobe, harness, and other items he had "held out" on his notorious sale of the Yankee Robinson Show to Mugivan and Bowers. Jerry Mugivan, so associates say, never got over the skinning Buchanan gave him on the sale.

Following the 1923 season World Bros. went into quarters at the Hall Farm in Lancaster, Mo. The name of the show was changed to Robbins Bros. Big 4 Ring Wild Animal Circus United With Ponca Bill's Wild West for 1924. Some rebuilding was done but for the most part the equipment remained the same for 1924. As was generally true with Buchanan's shows the tour took the show mainly through the mid-west playing extensively through the Dakotas, Iowa, Minn., Neb., Kan., and then into Texas, Okla., and Ark., in the fall. Following the 1924 season the show went back into Buchanan's quarters at Granger.

In 1925 the title remained the same but 5 cars were added to the train now giving the show a total of 20. These cars were added during the season to take care of new equipment,



Photo No. 1 — Advance Car, World Bros. Circus, 1923. Ben J. Kubly is shown fourth from the left. Note: All photos are by or from the collection of Mr. Kubly.

including the first of the Spellman tableau wagons that were added. (See Jan.-Feb., 1962, Bandwagon article for details on this). A big feature of the show in 1925 that was played up in the billing was the Historic America Pageant and also the hippo named Miss Iowa got quite a bit of attention in the paper posted by the show. The circus generally played the same territory in 1925 but went as far west as Montana. After another winter in Granger the 1926 show continued on 20 cars, but shortened the title to simply Robbins Bros. Big 4 Ring Wild Animal Circus.

Examples of the large amount of colorful paper posted by the show in 1925 are shown here. Also shown is the open end advance car used by the show in the period 1923-26. This car was the home of Ben Kubly while on the road and he says he never spent a more enjoyable time in his life. The advance crew was a close knit, friendly, bunch that despite hard work usually had a big time and didn't have to suffer many of the unpleasant things that sometimes happened back on the show.

Photo No. 2 — Full side view showing the open end advance car used by Robbins Bros. in 1925. The same car was used by World Bros. in 1923 and Robbins for the 1924-25-26 seasons when Mr. Kubly was on the show.





Photo No. 3 — Billing at Aberdeen, S.D., Sat., June 6, 1925, featuring colorful Historic American Pageant paper showing the Spirit of '76, George Washington, and Abraham Lincoln.

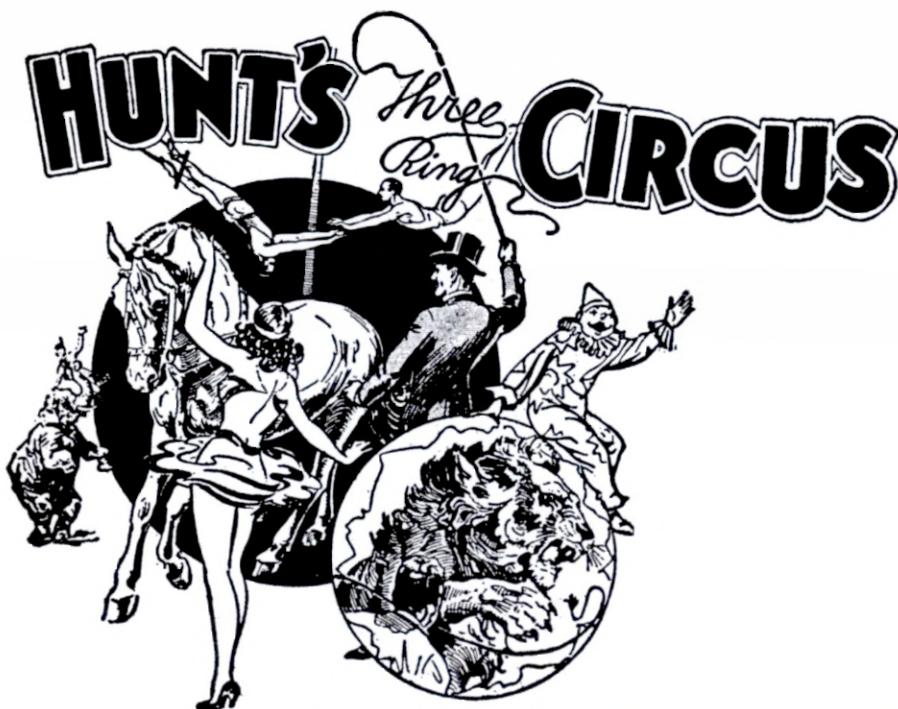
Photo No. 6 — Large outdoor daub for Thurs., June 17, 1925, date at Sidney, Mont., shows the full title used by Robbins Bros. that year.

Photo No. 4 — Lithographing stand done by Mr. Kubly for the Sat., July 18, 1925, date at Glasgow, Mont. He says he was real proud of this particular stand as it was placed right on a corner almost in the center of town.



Photo No. 7 — An entire side of a building was plastered with colorful paper advertising the Monday, June 8, 1925, stand at Eureka, S.D.





By EDWARD F. TRACY JR.
Reviewed July 14, 1962
at Bellingham, Mass.

On Saturday, July 14, I caught the Hunt Show at Bellingham, Mass. The weather was clear and cool. When I arrived on the lot about 11 A.M. I found show all set up. The equipment is painted white and red, all well lettered, carrying the title "Hunt Bros. Presents Royal International Circus." Trucks are all in first class shape and show moves in convoy every morning, under the direction of Harry Hunt.

Big top is 100 or 110 round with three 40' middles, bail ring type, using one row of aluminum quarter poles with four aluminum center poles. Inside finds three rings well painted red and white with excellent lighting, and a small bandstand trailer with organ mounted inside. Stella Wirth plays the organ with Gil Wilson on the drums and Ray Sinclair is the announcer. Show has 20 x 30 marquee. Ticket wagon is manned by Mrs. Harry Hunt and supports a large clown on top in standing position with its red nose lit up.

The side show annex, run by Lee Bradley, has a small 20 x 30 top with a double banner line plus two banners over entrance and two ticket boxes and bally stand outside. Bradley, who started the season in Texas with Sells Bros., came over to Hunts when they opened in April. Midway consists of side show annex on one side, pop corn trailer, grease joint, whip-ride, and show owned ice cream truck on other side.

Photo No. 1 — "New Mack tractor with No. 51 elephant semi, at Bellingham, Mass., July 14, 1962."

1962 PROGRAM

Display

- 1 Grand Spectacle.
- 2 Latin Ladders.
- 3 Petite Dancing Ponies.
- 4 Announcement (thanking local merchants and sponsor in promoting circus).
- 5 Hunt Bros. Junior Elephant Performers — Muna, presented by Roy Bush; Rahnee, presented by Miss Marsha Hunt; Dinnu, presented by Junior Clark.
- 6 Buffoon Brigade, Chalk-Faced Comics.
- 7 Carlos & Co., Europe's Foremost Exponent of the Bounding Rope. Miss Joann, Captivating Contortionist.
- 8 Capering Clowns.
- 9 A Lesson in Peaceful Co-Existence — Grand Canyon, Painted Ponies, Sacred Abyssinian Poncas.
- 10 Levines Chimp-A-Nauts.
- 11 A Mid-Air Rhapsody from the Land of the Tower Eiffel, featuring Aerialetta and Miss Joanne.
- 12 Inter-Continental Mixed Animals — Tibetan Camel, Peruvian Llama, African Ponga, presented by Professor Paul Nelson.
- 13 Foremost Artistes of Balance — West Germany's Karin—Doris.
- 14 After Show Announcements.
- 15 Beautiful Arabian and Palamino Liberty Acts. Presented by Miss Marsha Hunt and Professor Paul Nelson.
- 16 Clownland.
- 17 Dressage Exhibitions, featuring Hajim, pure bred Arabian stallion.
- 18 Thrills, Spills and Laughter — More Jesters.
- 19 All American Stars of the Canine Kingdom. Trained and presented by the Wilsons and Ray Sinclair.
- 20 Beautiful Latin Lovelies on the Spanish Webs.
- 21 Happy Go Lucky Funsters.
- 22 After Show Announcements.
- 23 Hunt Bros. Combined Elephant Herd. Presented by Capt. Roy Bush and Capt. Junior Clark.
- 24 Grand Finale.



Menagerie animals carried in compartments of cage semi No. 9 include spider monkey, badger, monkey, mandrill, Rhesus monkeys, and ant eater. The menagerie was sidewalled at Bellingham.

Lead stock consists of 1 camel, 2 llamas, 3 small donkeys, and 8 elephants named Dolly, Blanche, Jewel, Rahnee, Chandre, Dinnu, Sita, and Muna. Roy Bush and Junion Clarke are in charge of the elephant department and June Badger heads the menagerie.

The staff includes Charles J. Hunt, executive producer; Harry T. Hunt, executive director; Marvin Case, business manager; Walter Long, general representative; Stella Wirth, musical director; Paul Nelson, head horse trainer; Roy Bush, supt. of elephants; Gil Wilson and Ray Sinclair, producing clowns; Wayne Newman, big top and lot supt., and John Wasowsky and Milton Yale, supts. of electrical transportation departments.

Photo No. 2 — "Semi No. 1 Ticket and Office Truck."

Photo No. 3 — "Lead stock semi No. 50."
Photos by Author

Photo No. 4 — "Lot view showing cookhouse on right, bull truck and sidewalled menagerie in foreground with big top in back."

TRUCK LIST

No.	Show No.	Type	Make	Color and Comments
1.	9	Cage semi	Chev. T.	White—carries poles—men. canvas
2.		Light plant	Chev. T.	White—carries poles—men. canvas
3.	54	Horse semi	GMC T.	Dark blue
4.	50	Lead stock semi	Chev. T.	White
5.	88	Prop and trunk semi	Chev. T.	White
6.		Big top, poles, canvas semi	Chev. T.	White, semi red
7.	8	Workingmen's sleeper	Chev. T.	White
8.	6	Concession semi	Chev. T.	White
9.	51	Bull semi	Mack T.	White, tractor red
10.	53	Bull semi	White T.	White
11.		Dining dept. semi	Chev. T.	White, semi red
12.	1	Ticket Office semi	Chev. T.	White, tractor used as water wagon
13.		Whip ride truck	Chev. S.B.	White
14.		Grease joint trailer	Chev. S.B.	White
15.		Popcorn joint trailer	Chev. S.B.	Green— trailer white
16.		Mech. dept.	Chev. S.B.	Green—Pulls comfort station
17.		Pick up	Chev. P.U.	Red—pulls band stand
18.		Pick up	Chev. P.U.	White—Ice cream truck
19.		Stake driver	Jeep	Red
20.		Seat wagon semi	Chev. T.	Red-White
21.		Seat wagon semi	Chev. T.	Red and White—Tractor's white
22.		Walk thru van	Chev. Panel	White, red letters, advance dept.

Show carried two seat wagons in 1962, each wagon having 178 chairs. Reserves are 9 high — blues — planks are 8 high.





Because of space problems we were unable to include the route or all of the photos with the Arthur Bros. Circus article in the Christmas issue. This completes the story on this interesting show told so well by Bill Elbirt. — The Editor.

ARTHUR BROS. CIRCUS ROUTE SEASON OF 1945

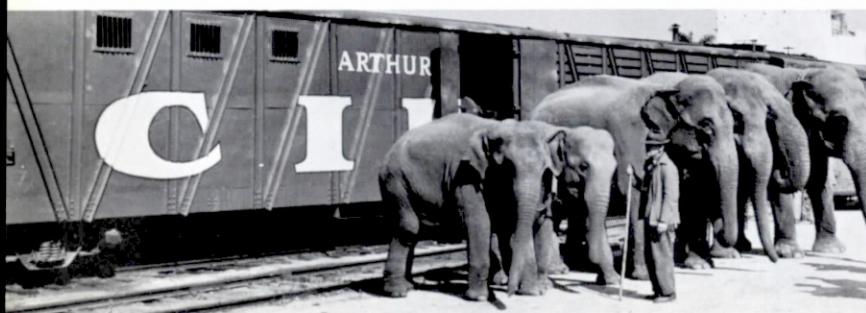
Dates	Miles
March	
26 Oxnard, Calif.	38
27 Ventura	12
28 Burbank	65
29 Alhambra	15
30 Pomona	45
31 San Bernardino	21
April	
1 San Bernardino	21
2 Riverside	12
3 Pasadena	48
4 Santa Ana	51
5 Anaheim	10
6 Glendale	53
7 Mojave	105
8 Taft	116
9 Bakersfield	40
10 Bakersfield	40
11 Tulare	60
12 Coalinga	45
13 Hanford	45
14 Fresno	48
15 Fresno	48
16 Merced	55
17 Modesto	35
18 Livermore	53
19 Hayward	22
20 Santa Clara	43
21 Salinas	60
22 Santa Cruz	35
23 Watsonville	16
24 Palo Alto	75
25 Redwood City	10
26 San Mateo	10
27 Martinez	50
28 Vallejo	10
29 Petaluma	40
30 San Rafael	23

1. Cheerful Gardner and bulls Bonnie, India, Shirley, Gentry Babe, Wilhelmena and Vera. Harry Quillen photo.

May	Miles
1 Napa	44
2 Richmond	53
3 Richmond	53
4 Oakland	11
5 Oakland	11
6 Oakland	11
7 Stockton	85
8 Marysville	101
9 Chico	43
10 Redding	74
11 Montague	129
12 Medford, Ore.	66
13 Grants Pass	32
14 Roseburg	99
15 Eugene	74
16 Salem	44
17 Portland	52
18 Portland	52
19 Portland	52
20 Portland	52
21 McMinnville	36
22 Corvallis	46
23 Albany	11
24 Oregon City	64
25 Vancouver, Wash.	18
26 Vancouver, Wash.	18
27 Centralia	86
28 Hoquiam	57
29 Tacoma	96
30 Tacoma	96
31 Puyallup	8
June	
1 Renton	23
2 Auburn	13
3 Enumclaw	39
4 Everett	91
5 Anacortes	51
6 Mt. Vernon	16
7 Seattle	70
8 Seattle	70
9 Seattle	70
10 Seattle	70
11 Ellensburg	132
12 Yakima	37
13 Sunnyside	20
14 Pasco	69
15 Walla Walla	65
16 Lewiston, Idaho	129
17 Moscow	51
18 Couer de Alene	109
19 Spokane, Wash.	22
20 Spokane, Wash.	22
21 Spokane, Wash.	22
22 Libby, Mont.	159
23 Kalispell	138
24 Cutbank	104
25 Shelby	25
26 Harve	105
27 Great Falls	124
28 Helena	98
29 Missoula	120
30 Butte	121

Dates	Miles
July	
1 Bozeman	95
2 Livingston	116
3 Billings	111
4 Miles City	156
5 Glendive	78
6 Sidney	55
7 Wilson, N.D.	51
8 Stanley	67
9 Minot	53
10 Devils Lake	118
11 Grand Forks	88
12 Fargo	78
13 Fergus Falls, Minn.	44
14 Brainerd	99
15 Grand Rapids	138
16 Chisholm	46
17 Virginia	21
18 Duluth	77
19 Duluth	77
20 Superior, Wisc.	4
21 Ashland	71
22 Ironwood, Mich.	40
23 Iron Mt.	133
24 Escanaba	51
25 Marinette, Wisc.	65
26 Green Bay	50
27 Appleton	35
28 Fondulac	30
29 Two Rivers	75
30 Sheboygan	32
31 Waukesha	75
August	
1 Watertown	43
2 Freeport, Ill.	90
3 Dixon	36
4 Bloomington	104
5 Danville	82
6 Lafayette, Ind.	46
7 Logansport	37
8 Ft. Wayne	73
9 Toledo, Ohio	95
10 Toledo, Ohio	95
11 Sandusky	49
12 Tiffin	33
13 Massillon	95
14 Uhrichsville	31
15 Wheeling, W. Va.	35
16 Cambridge, Ohio	55
17 Newark	100
18 Marietta	100
19 Chillicothe	118
20 Jackson	35
21 Portsmouth	37
22 Ironton	26
23 Williamson, W. Va.	86
24 Bluefield	104
25 Lynchburg	165
26 Enroute	
27 Danville, Va.	64
28 Greensboro, N.C.	43
29 Winston-Salem	27
30 Statesville	39
31 Salisbury	19
September	
1 Burlington	72
2 Enroute	
3 Durham	34
4 Raleigh	24
5 High Point	71
6 Charlotte	79
7 Gaffney, S.C.	75
8 Greenville	31
9 Enroute	
10 Asheville, N.C.	116
11 Hendersonville	31
12 Morganton	82
13 Gastonia	116
14 Shelby	21
15 Indianapolis	85
16 Enroute	

2. No. 75 marquee, chairs and trunk wagon formerly on Hagenbeck-Wallace. Later used in TV series. Elbirt collection.





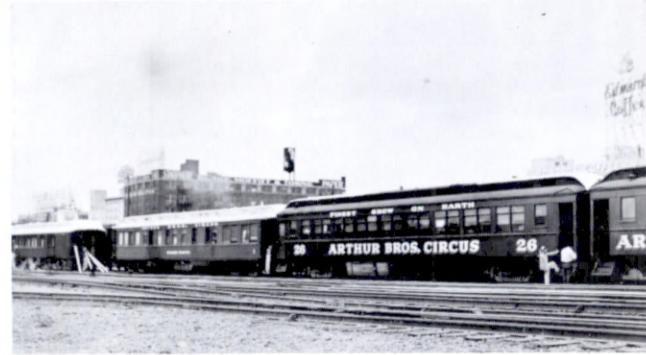
3. No. 6 cookhouse wagon formerly on Hagenbeck-Wallace. Elbire collection.



4. No. 47 sideshow wagon formerly on Hagenbeck-Wallace. Elbire collection.



5. No. 27 plank wagon with No. 89 canvas wagon to left of it. Elbire collection.

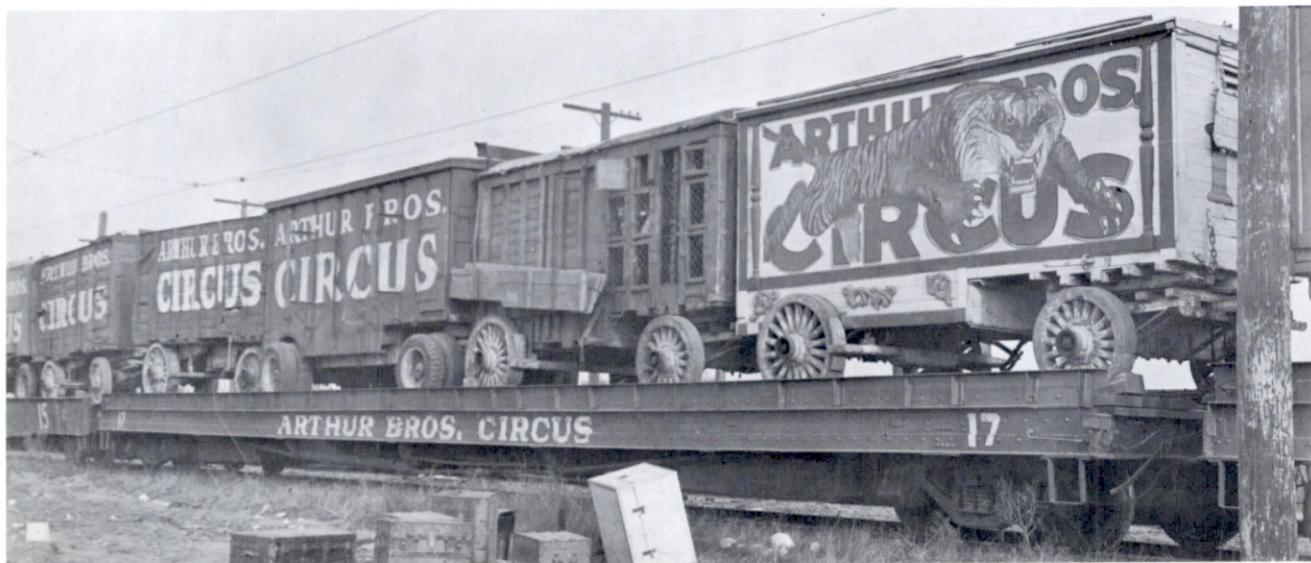


6. The four coaches being reworked prior to 1945 season. Left to right, No. 34, No. 1, No. 26 and No. 77. Elbire collection.

17	Goldsboro	220
18	Wilson	161
19	Kinston	97
20	New Bern	40
21	Jacksonville	38
22	Wilmington	40
23	Enroute	
24	Fayetteville	167
25	Mullins, S.C.	96
26	Hartsville	40
27	Florence	36
28	Lake City	24
29	Walterboro	110
30	Enroute	
	October	
1	Savannah, Ga.	76
2	Savannah, Ga.	76
3	Georgetown, S.C.	174

7. Loaded flat No. 17 with wagon No. 11 that had been on the 1934 H-W as sideshow trunk wagon. Carried the Blackaman pictorial on the Bary edition of H-W. Elbire collection.

4	Dillon	88
5	Conway	117
6	Fairmont, N.C.	98
7	Enroute	
8	Charleston, S.C.	192
9	Charleston	192
10	Columbia	110
11	Augusta, Ga.	73
12	Allendale	177
13	Jessup	136
14	Enroute	
15	Jacksonville, Fla.	135
16	Jacksonville	135
17	Lake City	62
18	Tallahassee	115
19	Marianna	69
20	DeFuniak Springs	57
21	Milton Junction	56
22	Pensacola	25
23	Pensacola	25
24	Atmore, Ala.	63
25	Bay Minette	23
26	Pritchard	28
27	Pascagoula, Miss.	45
28	Biloxi	38
29	Bay St. Louis	31
30	Gulfport	12
31	Collins	98
	November	
1	Picayune	83
2	Poplarville	31
3	Slidell, La.	58
4	Enroute	
5	Houma	86
6	Enroute	
7	Jennings	130
8	Liberty, Tex.	165
9	Rosenburg	83
10	Cuero	113
11	Yoakum	41
12	Seguin	100
13	Hondo	155
14	Uvalde	57
15	Eagles Pass	63
16	Sanderson	210
17	Alpine	90
18	Marfa	29
19	Sierra Blanca	97
20	Douglas, Ariz.	310
21	Bisbee	26
22	Tucson	103
23	Casa Grande	68
24	Phoenix	59
25	Phoenix	59



WALTER KERNAN



During the winter of 1956 George Chindahl and I visited Deland, Florida, to see the Beatty show being converted to trucks from rails. On that occasion I spent a couple of hours touring the quarters with Walter Kernan. He was pleased to show me how he was converting the show. I had operated the Fred J. Mack Circus the year before on trucks.

From that time on I had great respect for Kernan's ability and knowledge of the management of a circus. He had begun his circus career as a property man with the Ringling show in 1925, and had worked his way up to a management position with that show.

In 1956, together with Frank McClosky, Randolph Calhoun and Jerry Collins, Kernan bought the Clyde Beatty railroad circus. They opened late in the summer of 1956 and then changed to trucks the following spring. Later the group acquired the Cole title and it was added to the Beatty name.

Under the keen management of the team of Kernan and McClosky the show prospered and became the largest under canvas circus in the country. These two men proved that knowledge of the circus and good business management could allow an under canvas circus to be highly successful.

Walter Kernan and Frank McClosky then opened a second unit, King Bros., and finally in 1962 opened a third show, Sells & Gray. Their combine was without question the outstanding and most successful circus company in the United States.

In November of 1962 the pair brought an outstanding edition of the Beatty-Cole Circus to New York for a month's Christmas stand. It was my pleasure to visit with Walter Kernan the night before the show opened at the New York Coliseum. It was my last opportunity to see this outstanding circus manager. He died at the age of 57 on January 27, 1963, in New York City. His stature and shadow will remain with the great show that he had built in partnership with Frank McClosky.

Fred D. Pfening, Jr.

DOWNIE & WHEELER SHOWS

On Sunday, June 4, 1911, the Downie & Wheeler Shows arrived at Pittsfield, Mass., in one train of 2 horse cars, 5 flat cars, 2 sleepers and 33 wagons. They immediately unloaded the train and then set about putting up the various tents on the lot just off Appleton Avenue. Being Sunday, there was of course a large crowd on hand to watch them setting up the show.

On Monday, June 5, it rained all day long. Despite the downpour of rain they did present a little parade in the morning. Only a small crowd attended the show in the afternoon, but a good crowd came out to see the show that night.

All animals on the show, and they had lots of ponies, were in the side show along with a few freaks.

The rain slowed up the tear-down and loading operations and so it was well after 2 A.M. before they were able to leave for North Adams.

DOG AND PONY SHOW

During its 1917 season, the Murphy's Dog and Pony Show played in Indiana, Illinois, Iowa and Minnesota. The show moved on 3 show owned trucks, employed 15 people plus an 8 piece band under the direction of Prof. Fern Hill.

Carried on the show were 30 dogs, 12 ponies and 20 monkeys. They used a big top measuring 80 ft. round end with one 30 ft. middle section.

W. R. Murphy was the show owner and manager; advance agent was F. H. Walden.

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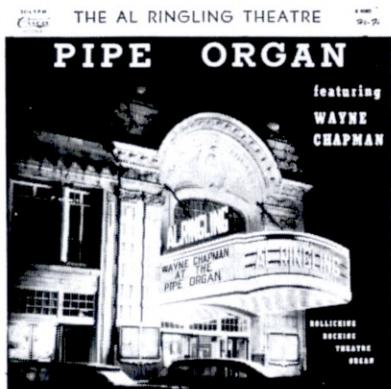
By Juanita E. Beck of La Crosse, Wis.

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CHS Member Freddie Daw entertains at Circus Hobby Hall.

CIRCUS HOBBY HALL By JOHN R. HALL

It is circus time in Miami. No, it's not the Beatty-Cole Circus in November, nor the Ringling Bros. show in January. But it is always circus time at the Circus Hobby Hall in Coral Gables. Located at 245 Catalonia Avenue is a new impressive two-story brick-front building. The entire second floor is the lovely apartment of Freddie and Bettie Daw, who are the owners and hosts of the Circus Hobby Hall.

The idea for this South Florida circus attraction originated five years ago when Freddie and Bettie decided it was better to display the many items in their circus collection rather than keeping them packed away. Of course, this required a special place.

Plans for the building were formulated two years ago and actual construction started in November, 1961. A grand opening was held on April 8, 1962. The lower floor has a large door at one end so that full-size circus wagons can be brought into the main room. The Circus Hobby Hall is a recreational service for "children of all ages," but specializes in school groups and birthday parties.

We enter the Circus Hobby Hall and are greeted by Freddie the Clown who directs our attention to the "Greatest Little Show on Earth" in the center of the main room. This beautiful one-fourth inch scale miniature circus is the result of the creative talent of Bill and Tana Sadler of Miami over the past fifteen years. It is complete in every detail and covers an 8 by 16 foot area. It shows the history of the Ringling Bros. Circus

from mud show days through 1956. It shows the first Ringling bandwagon and another wagon stuck in the mud. There are the old-style blues and the newer seat wagons. These are occupied by 2,000 individual spectators.

Famous clown paintings along one wall include Lou Jacobs, Emmett Kelly, Albert White, Harry Dann, Ernie Burch, Melzora, and Felix Adler. There are many other clown and circus paintings around the walls. Six display cases along one side contain clown and other circus items. There are two full-size mechanical clowns. One is standing on his hand on a revolving ball while the other one is balancing four balls on his nose.

Circus lithographs date back to 1896. These include six from the Barnum and Bailey Circus. A very complete and interesting diagram entitled "A Century of American Circuses" describes the important circuses since 1839. One display case contains a bull hook, horse plume, and camel whip. A very interesting display of model wagons, cages, and railroad cars fill another display area.

The Circus Hobby Hall contains a storage and shipping room for the Freddie Daw circus items, an extra display room for expansion, and an office for the owners. In the office there is an interesting display of all the Freddie Daw circus figures painted in beautiful bright colors. The office also contains a sizable collection of circus books. The main room has a gift counter where circus items may be purchased.

Chalmer Condon's Letterheads



DAN RICE'S

NEW, GREATEST AND BEST OF ALL GREAT SHOWS,

Circus, Museum, Menagerie,

—AND—

Cosmopolitan Allied Exhibitions,

Instruction and Amusement Combined. Indorsed by the Clergy and the Religious and Secular Press.

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GRANDEST CONCEPTION OF THE AGE.

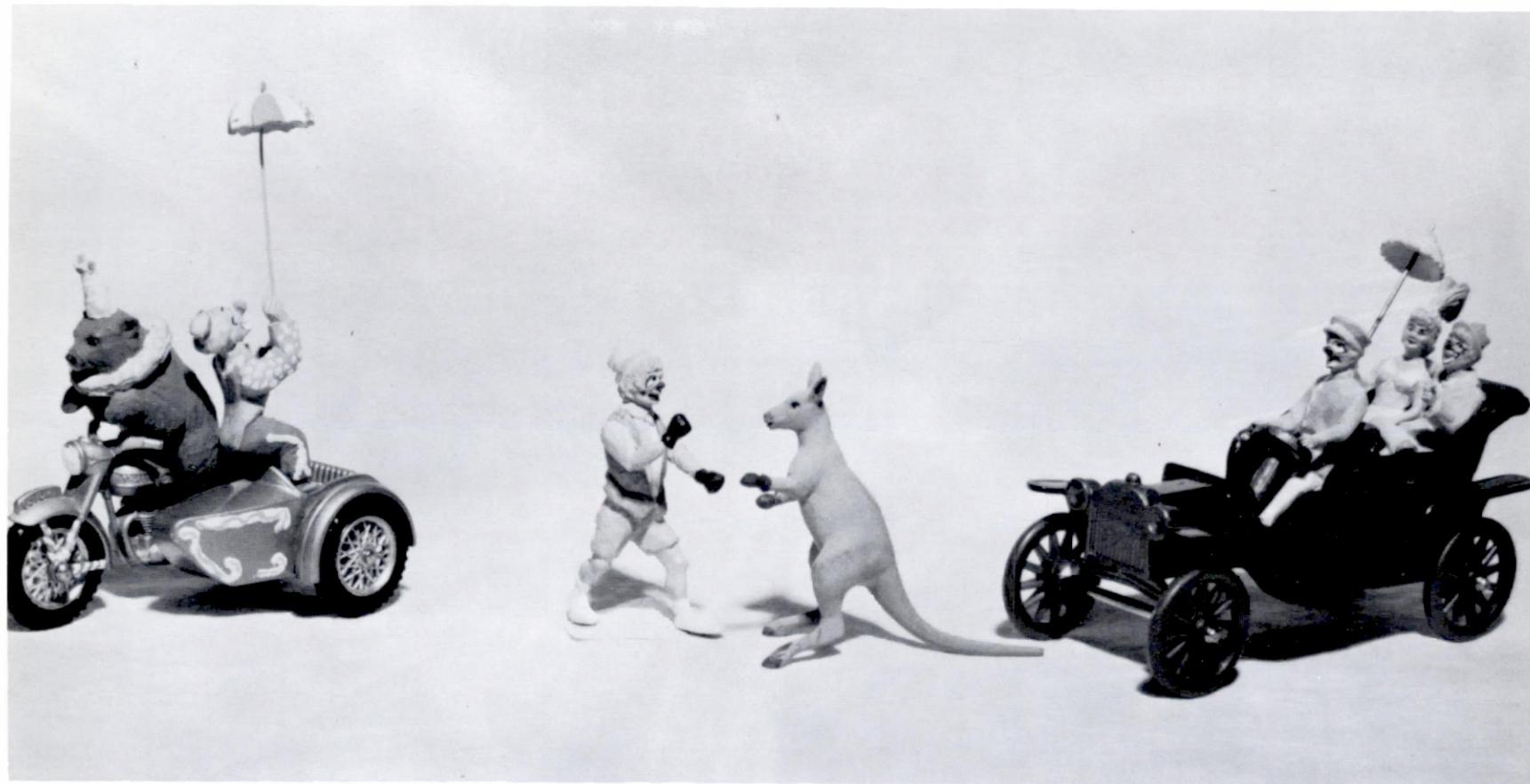
ENTIRELY UNPRECEDENTED IN THE ANNALS OF AMUSEMENT.

1879

DAN RICE, Manager.

This interesting letter-head was used in 1879 on the original Dan Rice Circus. It was probably printed from a steel engraving and is printed in black only.

FREDDIE DAW'S New 1963 Figures — Circus Hobby Hall, 245 Catalonia Avenue, Coral Gables, Florida



CYCLE ACT
Bear and Clown
\$2.50 — 3 items pp.

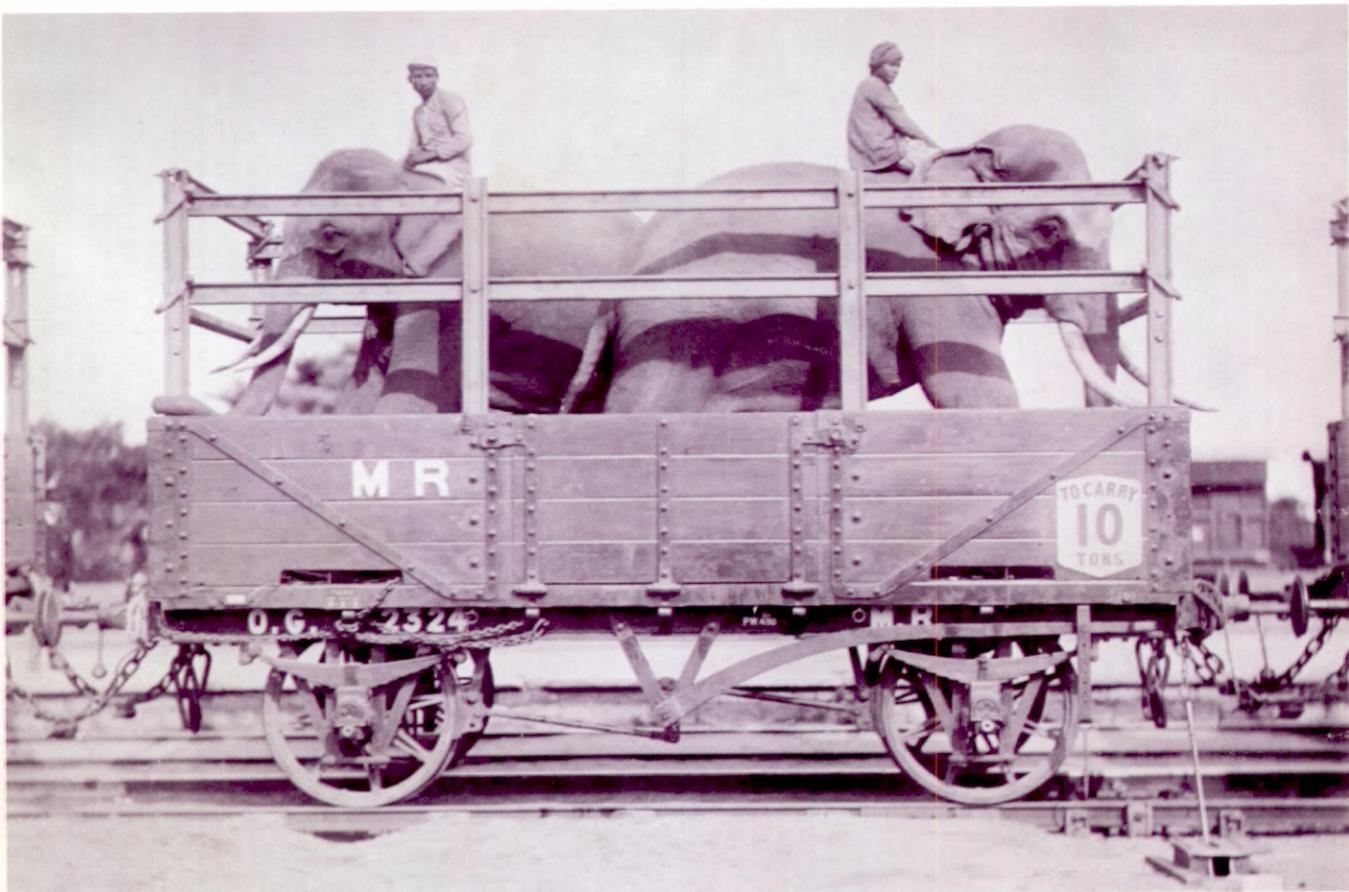
All Figures Unpainted.

BOXING ACT
Clown and Kangaroo
\$2.50 — 2 items pp.

Cycle and Auto Painted.

MODEL T FORD ACT
Chauffeur, Clown, Spec. Girl
\$4.50 — 4 items pp.

WATCH FOR THE FREDDIE DAW 3 RING LETTER STARTING IN MAY.



"The Way We Traveled in 1878"

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